

Compositionen

für



Flöte

von

ADOLF TERSCHAK.

- | | | | |
|----------|-------------------------------|--|----------------------|
| Op. 23. | Le Babillard. | Etude-Caprice pour Flûte avec Piano. <i>F</i> | <i>M. M.</i>
2 50 |
| Op. 29. | Salut à l'Hongrie. | Fantaisie mélancolique pour Flûte avec Orchestre. | |
| | | Flûte principale | 1 — |
| | | Parties d'Orchestre | net 4 50 |
| | | [V. I, II, Va. à 25 Pf., Vc. et B. 50 Pf. net.] | |
| | | Avec Piano | 2 50 |
| Op. 138. | Murillo. | Allegro de Concert pour Flûte avec Orchestre. | |
| | | Flûte principale | 1 — |
| | | Parties d'Orchestre | net 7 50 |
| | | [V. I, II, Va., Vc., B. à 60 Pf. net.] | |
| | | Avec Piano | 3 — |
| Op. 139. | Le Papillon en Voyage. | Etude-Caprice pour Flûte avec Piano ou Orchestre. | |
| | | Avec Piano | 3 — |
| | | (Orchesterstimmen in Abschrift.) | |
| Op. 140. | Hommage à Venise. | Rhapsodie italienne pour Flûte avec Piano | 3 — |
| Op. 141. | Mordio. | Grand Air italien (original) pour Flûte avec Piano | 3 — |
| Op. 143. | Die Jahreszeiten. | 4 Salonstücke für Flöte und Pianoforte. | |
| | | I. Frühling | 2 50 |
| | | II. Sommer | 2 50 |
| | | III. Herbst | 2 50 |
| | | IV. Winter | 2 50 |

Eigenthum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K. K. Ö. g. M.)

New York, G. Schirmer.

SOMMER.

A. Terschak Op. 143 No 2.

FLAUTO. *Andante.*

p

Pianoforte. *Andante*

p

accelerando

accelerando

Allegro.

Allegro.

pp



This musical score page, numbered 5, contains four systems of music. Each system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) at the bottom. The key signature is B-flat major (two flats). The first system shows a melodic line in the treble staff with eighth-note patterns, while the piano accompaniment features chords in the right hand and a simple bass line in the left hand. The second system introduces a more complex piano accompaniment with chords in the right hand and a bass line that includes a *p* (piano) dynamic marking. The third system continues the melodic development in the treble staff, with the piano accompaniment featuring sustained chords in the right hand and a bass line with a *pp* (pianissimo) dynamic marking. The fourth system concludes the page with a final melodic phrase in the treble staff and a piano accompaniment that includes a *pp* dynamic marking. The score is written in a clear, professional style with standard musical notation.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The piano part features a continuous eighth-note pattern in the right hand and a more static bass line in the left hand. A piano dynamic marking 'p' is present in the first measure.

Second system of the musical score. The piano accompaniment continues with the eighth-note pattern. The vocal line has a 'lento' marking above it. The piano part includes a 'rubato' marking over a section of the eighth-note pattern. A piano dynamic marking 'p' is also present.

Third system of the musical score. The tempo changes to 'Andante.' in both the vocal and piano parts. The piano accompaniment shifts to a slower, more sustained pattern. A piano dynamic marking 'p' is present in the first measure of the piano part.

Fourth system of the musical score. The tempo remains 'Andante.'. The piano accompaniment features a more active eighth-note pattern in the right hand. The vocal line continues with a melodic line.

dim.

dim.

dim.

rite.

rite.

Moderato.

Moderato.

f

pp

f

Measures 1-4 of the Moderato section. The top staff has a single note with a fermata. The middle staff has a series of chords. The bottom staff is mostly empty.

Allegro.

Allegro.

pp

pp

Measures 5-8 of the Allegro section. The top staff has a series of chords. The middle staff has a series of chords. The bottom staff is mostly empty.

pp

Measures 9-12 of the Allegro section. The top staff has a series of chords. The middle staff has a series of chords. The bottom staff is mostly empty.

pp

pp

Measures 13-16 of the Allegro section. The top staff has a series of chords. The middle staff has a series of chords. The bottom staff is mostly empty.



First system of musical notation. The top staff features a melodic line with many slurs and accents, marked with *cresc.* and *f*. The bottom staff has a piano accompaniment with chords and some melodic fragments, also marked with *cresc.*



Second system of musical notation. The top staff continues the melodic line, marked with *dim.*. The bottom staff has a piano accompaniment, marked with *f* and *dim*.



Third system of musical notation. The top staff features a melodic line with many slurs and accents, marked with *p*. The bottom staff has a piano accompaniment, marked with *p* and *pp*.



Fourth system of musical notation. The top staff continues the melodic line, marked with *p*. The bottom staff has a piano accompaniment, marked with *pp*.

Meno mosso.

Meno mosso.

pp

tempo

rubato

p

tempo

rubato

tempo

rubato

a tempo.

rit.

tempo

rit.

p

lento

lento

riten. *p* *a tempo*

rit. *p* *a tempo*

rubato

rubato

Allegro assai.
Tempo I.

The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a piano (*p*) dynamic marking. It contains a series of eighth and sixteenth notes, some beamed together, and a long melodic line spanning the first two measures. The lower staff is in bass clef and contains a series of eighth notes, some beamed together, and a long melodic line spanning the first two measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, and a long melodic line spanning the first two measures. The lower staff is in bass clef and contains a series of eighth notes, some beamed together, and a long melodic line spanning the first two measures. A piano (*pp*) dynamic marking is present at the beginning of the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, and a long melodic line spanning the first two measures. The lower staff is in bass clef and contains a series of eighth notes, some beamed together, and a long melodic line spanning the first two measures. A piano (*pp*) dynamic marking is present at the beginning of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, and a long melodic line spanning the first two measures. The lower staff is in bass clef and contains a series of eighth notes, some beamed together, and a long melodic line spanning the first two measures.



First system of musical notation. The top staff (treble clef) features a melodic line with a crescendo marking (*cresc.*) and a forte marking (*f*). The bottom staff (bass clef) features a harmonic line with a crescendo marking (*cresc.*) and a forte marking (*f*).



Second system of musical notation. The top staff continues the melodic line. The bottom staff features a harmonic line with a piano marking (*p*).



Third system of musical notation. The top staff continues the melodic line. The bottom staff features a harmonic line with a pianissimo marking (*pp*).



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff features a harmonic line with a pianissimo marking (*pp*).

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

Terschak, A.

- Op. 29. Salut à l'Hongrie. *A* 4
Fantaisie mélancolique. 1,—
Orchesterstimmen. 4,50
[V. I, II, Va., je 25 Pf.,
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Op. 138. Murillo. Allegro de
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et 2 Bassons. *Es* 4,—
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Hörner. *B* 5,—
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Onslow, G.

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Basson. *F* 5,—

Reinecke, C.

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und 2 Fagotte. 6,—
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Stimmen netto 12,—

Rheinberger, J.

- Op. 139. Nonett für Flöte,
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Horn, Violine, Viola, Violon-
cell und Bass. 12,—
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zurka. 2,—
Heft II. 2,—
Tanz. — Gondellied. — Taran-
tella. 2,—
Heft III. 2,—
In russischer Weise. — Capric-
cio. — Serenade. 2,—

Gade, Niels W.

- 4 Stücke aus den „Aquarellen“,
Op. 19 [Barge] 2,—
Elegie. — Scherzo. — Canzo-
nette. — Novellette.

Gade, Niels W.

- Andante und Scherzo aus der
4. Symphonie, Op. 20 [Barge] 2,50

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- Schwedischer Tanz aus dem
Octett für Blasinstrumente,
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Hiller, F.

- Op. 97. Zur Guitarre. Im-
promptu [Barge] 1,—

Kuhlau, Fr.

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No. 2. *Am* 3,—
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Moscheles, I.

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Op. 138. Murillo. Allegro de
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Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air
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Op. 143. Die Jahreszeiten.
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[Waldersee] 2,50

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darem la mano“ 2,50

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No. 2. Lied ohne Worte 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

Luft, H.

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Op. 10. Variations brillantes
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nots“. 2,50
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c. Mit Orgel.

Rheinberger, J.

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Wagner, G.

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Gade, Niels W.

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Kücken, Fr.

- Op. 112. 3 Stücke. 1,—
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No. 2. Romanze 1,—
No. 3. Andantino und
Scherzo 2,—

Mikuli, C.

- Op. 22. Serenade. *As*. 3,—

Rheinberger, J.

- Op. 105. Sonate 6,—

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes 2,25

Winding, A.

- Op. 19. 3 Phantasiestücke 5,—

4. Für Fagott.

David, F.

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Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

Eisner, C.

- Op. 10. Scene und Arie. *F*. —,75
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Orchesterstimmen. 3,75
[V. I 50 Pf., V. II, Va.,
Vc., B. je 25 Pf. netto.]

Reinecke, C.

- Op. 112. Notturmo. 2,50
Partitur netto 2,50
Solostimme —,50
Orchesterstimmen. netto 2,50
[V. I, II, Va., Vc., B. je
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Draeseke, F.

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Op. 32. Romanze 2,—

Eisner, C.

- Op. 10. Scene und Arie. *F*. 2,—

Moscheles, I.

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deau écossais concertants. 3,—
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Raff, J.

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u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)